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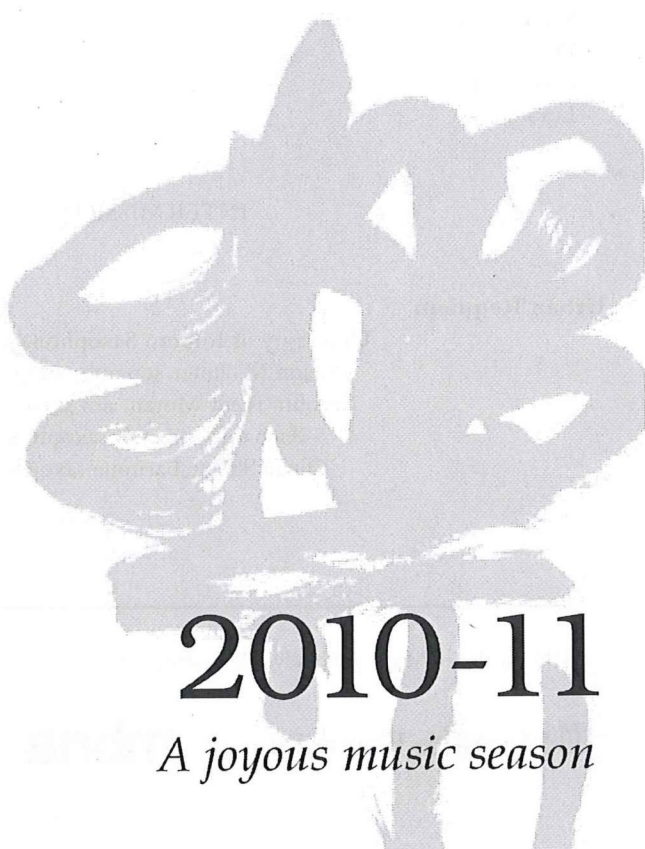


UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BRASS

University of Toronto Wind Ensemble
Gillian MacKay, conductor

Saturday, April 2, 2011
7:30 p.m. MacMillan Theatre
Edward Johnson Building



2010-11

A joyous music season

University of Toronto Wind Ensemble

Gillian MacKay, conductor

Meaghan Danielson & Erik Leung, graduate student conductors

Slava!

Leonard Bernstein (1918-1990)

Meaghan Danielson, conductor

Prelude Number Two

George Gershwin (1898-1937)

Transcribed by John Krance

Serenade for 13 Winds, Op. 7

Richard Strauss (1864-1949)

Erik Leung, conductor

Paris Sketches

Martin Ellerby (b. 1957)

Saint-Germain-des-Prés

Pigalle

Père Lachaise

Les Halles

INTERMISSION

Urban Requiem

Michael Colgrass (b. 1932)

University of Toronto Saxophone Quartet

Shaun Mallinen, soprano saxophone

Robin Reid-Moran, alto saxophone

Richard Van, tenor saxophone

Olivia Shortt, baritone saxophone

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Program Notes

LEONARD BERNSTEIN

Slava!

This rollicking concert overture was dedicated to the Russian cellist and conductor, Mstislav Rostropovich (1927–2007). Among his close friends, Rostropovich was most commonly referred to as Slava, meaning Glory. Originally composed in 1977 for orchestra, it was quickly transcribed for band the following year by Clare Grundman. The music of Leonard Bernstein is often grouped into two broad categories; his serious Hebrew music and his show tunes and swing sounds. This rambunctious work most definitely falls in the latter category. The boisterous primary theme is well contrasted with a buoyant and soothing second theme with a soprano saxophone solo. Although a very tonal work, Bernstein colours *Slava!* with numerous unexpected leaps of otherwise close pitches. Although Bernstein remains famous for many of his works, *Slava!* is most definitely a gem in the Wind Ensemble repertoire. *Note by Meaghan Danielson*

GEORGE GERSHWIN

Prelude Number Two

George Gershwin's Three Preludes for Piano were written in 1926, between *Rhapsody in Blue* (1924) and *American in Paris* (1928). Of these three miniatures, the second was chosen by John Krance for transcription to wind band. Although transcriptions from piano to winds are often fraught with issues of translation (such as the nature of sustain and articulation) this short study in style seems to fit comfortably into its new environment. Described by Gershwin as a sort of "bluesy lullaby," the Second Prelude is effectively a short da capo aria, with lyrical and dreamy outer sections contrasted in the middle by a more robust

and rhythmic melody featuring the low brass section. *Note by Gillian MacKay*

RICHARD STRAUSS

Serenade for 13 Winds, op. 7

The *Serenade for 13 Winds* is a relatively early work in Richard Strauss' career as demonstrated by its opus number. Composed around the time the young Strauss was entering the University of Munich, the work was first performed November 27, 1882. The form is relatively simple, with a melodic first theme, a jaunty second theme, a developmental section followed by a recapitulation and finally a coda. Yet despite this simplicity in form, this is the first work of Richard Strauss to possess the maturity to with stand the test of time. Furthermore, the work often gives way to elements of grandeur that one could expect from the mature Strauss. The *Serenade* quickly caught the attention of the prominent conductor Hans von Bülow, who had previously dismissed Strauss' abilities. Von Bülow stated, "We have here to deal not with genius, but with the kind of talent that comes ten a penny," when shown the Op. 3 piano pieces. Yet with the *Serenade for 13 Winds*, Von Bülow not only performed the work, but encouraged the young composer in his efforts, effectively launching the young Strauss on a career that would see him carry the flag of 19th-Century Romanticism throughout the first half of the Twentieth Century. *Note by Erik Leung*

MARTIN ELLERBY

Paris Sketches

Written as a four-movement homage to a city he loves, Martin Ellerby wrote *Paris Sketches* in 1994 in response to a commission from a BASBWE consortium (British Association of Symphonic Bands and Wind Ensembles). Each movement is

a tribute to the cultural life of a specific area of the city. The work begins with dawn in the Latin Quarter – morning bells of the many churches of Saint-Germain-des-Prés ringing through the mist. The second movement describes the artistic and colourful flavour of Pigalle's night life in a humorous burlesque style. In the contemplative third movement, named for the huge old cemetery Père Lachaise, Ellerby uses a style which evokes the *Gymnopédies* of Erik Satie. Père Lachaise is the resting place of many French and international cultural giants, including Bizet, Cherubini, Edith Piaf, Jim Morrison and Marcel Marceau. Toward the end of the movement the chimes and bells both announce a gentle statement of the *Dies Irae*, the chant for the dead. The fanfares and hurly-burly that introduce the fourth movement depict the busy chaos of the markets at Les Halles. This frantic movement culminates in a reference to the *Te Deum* by Berlioz, another famous Parisian character who had a huge impact on the City of Lights. *Note by Gillian MacKay*

MICHAEL COLGRASS

Urban Requiem

We are delighted this evening to present a major work by Michael Colgrass. The saxophone quartet performing this evening is made up of undergraduate students. These students auditioned in spring of 2010 with excerpts from *Urban Requiem* as well as another composition for saxophone quartet. They were last year's winners of the U of T Wind Concerto Competition. This group is coached by their saxophone teacher, Wallace Halladay.

Michael Colgrass has written detailed notes for *Urban Requiem*:

Urban Requiem for four saxophones and wind orchestra was commissioned by

Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series. A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

The size of the wind ensemble for *Urban Requiem* matches the non-string instrumentation of a symphony orchestra (triple winds and brasses, tuba, four horns, harp, synthesizer, timpani and four percussion). The players are divided into four groups surrounded by the larger wind ensemble, with each sax having its own little "neighbourhood." The soloists interact in virtuoso display and play duets and trios with principal players in their bands. The sax players are called upon to improvise occasionally over basic material in sometimes jazz, sometimes ethnic musical traditions.

Urban Requiem is respectfully dedicated to Gary Green, whose boundless enthusiasm for its creation was a constant inspiration to me. It is written for all urban souls, living and dead, who like myself love our cities and continue to be inspired by them.

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also Associate Dean of Graduate Education. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, including the National Youth Band of Canada. Prof. MacKay has adjudicated Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand.

Prof. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she has a particular interest in the French solo trumpet and cornet music of the 19th century.

Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she served as Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

MEAGHAN DANIELSON is currently in her first year of study of the Master of Music program in Wind Band Conducting at the University of Toronto. In February, she graduated with a Bachelor of Music and Bachelor of Education from Brandon University in Manitoba. Her degree mainly focused on instrumental music education

and trumpet. Meaghan is grateful for the opportunity to work with Prof. Gillian MacKay and the talented musicians at the University of Toronto.

ERIK LEUNG is currently in his first of Wind Conducting studies in the Master of Music program here at the University of Toronto. Prior to coming to Toronto, Erik was the Music Director at Bishop O'Byrne High School where the groups consistently received Gold and Superior ratings. A semi-finalist for the Alberta Excellence in Teaching Award and an Edwin Parr Teaching Award Nominee, Erik is passionate about the many facets of music education. Erik is honoured to be here in Toronto studying with Prof. Gillian MacKay.

THE UNIVERSITY OF TORONTO SAXOPHONE QUARTET comprises Shaun Mallinen (4th year Performance) on soprano, Robin Reid-Moran (3rd year Performance) on alto, Richard Van (4th year CTEP) on tenor and Olivia Shortt (4th year Performance) on baritone. The quartet won this performance opportunity in a competition in the spring of 2010.

They have performed a wide range of pieces including music by Henri Pousseur, Florent Schmitt, György Ligeti, Alfred Desenclos, Alexander Glazunov, Peter Hannan, Jean Françaix.

Recent highlights include playing in Roy Thomson Hall for the Young Peoples Concert "Beethoven Lives Upstairs" as well as performing the world premiere of Murray Schaefer's *Spirits of the House* with the Royal Conservatory Orchestra for the grand opening of Koerner Hall. The Quartet has performed in master classes or masterclasses for the Quasar Saxophone Quartet, Jean-Michel Goury and Serge Bertocchi.

University of Toronto Wind Ensemble

FLUTE

Tristan Durie
Yi Lin Huang
Brian Jiang, *piccolo*
Jennifer Kowbell, *alto*
Olivia Werden

OBOE

Eric Chow
Tze Yeung Ho, *English horn*

CLARINET

Hynjoo Choi
Jason Chum, *E♭*
Michael Dassios, *E♭*
Caitlin De Rosenroll, *bass*
Charlene Lee, *bass*
Jongmin Lee
Christa Lock, *E♭*
Robin Soper *contrabass*
Katie Steadman

BASSOON

Jeffrey Clements, *contrabassoon*
Simeon Coibanu,
contrabassoon
Sheba Thibideau

SAXOPHONE

Spencer Brule
David Dai
Marc Funkenhauser
Scott Harbin
Jeffrey Leung
Shaun Mallinen
Olivia Shortt

TRUMPET

Karin Anderson
Samara Desrochers
Rachel O'Connor
Benjamin Promane
Matthew Ross
Jacob Stief

HORN

Caitlin Coppell
Ben Coleman
Jennifer Fawcett
Chris Going
Ann Millen

TROMBONE

Peter Bye
Tyler Cairns
Jordan Carter
George Liu, *bass trombone*
Elburz Sorkhabi

EUPHONIUM

Kohei Kamikawa
Brendan Rawlins
Cameron Rawlins

TUBA

James Brock
Stephen Vettese

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Bruce Chi
Jacob Mannion
Rafael Ponciano
Jonathan Smith
Kyle Reyes
Edna Teguigon

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DVOŘÁK *Carnival Overture*

SHOSTAKOVICH *Cello Concerto No. 1*

BFARTOK *Concerto for Orchestra*



● **University of Toronto Symphony Orchestra**

David Briskin conductor

Christopher Hwang winner of the student concerto competition

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